# E(Raced) Bodies In and Out of Sight/Cite/Site

**Wanda B. Knight**

*Abstract*

In the social sphere there are numerous unmarked and unexamined categories. Heterosexuality, maleness, and middle classness are some of the apparent ones. However, Whiteness is perhaps the foremost unmarked and thus unexamined category in art education. And like other unmarked categories, White is assumed to be the human norm. Moreover, when Whiteness goes unexamined, racial privilege associated with Whiteness goes unacknowledged.

In this article, I use the metaphor of sight or vision to examine race through a framework of bodies. My focus is, specifically, on the preparation of the authoritative White body of the art teacher to teach in classrooms consisting primarily of Black bodies, and other bodies of color. I use the Helms Model of White Racial Identity Development to outline both a theoretical and practical structure for critically examining White privilege. Additionally, I center the discussion on helping White preservice and practicing teachers acknowledge their "cultural eye" with the goal being to design a culturally responsive curriculum that vigorously challenges perspectives of Whiteness that result in inequities and injustices in personal, pedagogical, and political educational practice.

## E(Raced) Bodies In and out of Sight/Cite/Site

"Race was never just a matter of how you look, it's about how people assign meaning to how you look."—Robin D. G. Kelley, Historian (In Rogow, 2003, p. 9).

A great deal of what defines race in culture is visual. In U.S. societies where bodies serve as physical signs of racial identity, bodies are both raced and e(raced). A raced body (Black or Brown) is marked or noted by race; whereas, an e(raced) body (White) is not marked or noted by race (Amburgy, Knight, & Keifer-Boyd, 2004). For example, the phrase "people of color" marks those who are not White. In this instance, "people of color" typically refers to Hispanic, or Latino, Asian American or Pacific Islander, American Indian or Native American, and Black American or African American. Although the phrase "people of color" is accepted and widely used, the oxymoronic reference to *nonwhites* is problematic as it implies that Whites are somehow colorless; and it negates the racial mixing that is a reality among every racial group (Nieto, 1992). Rodriguez and Villaverde (2000) reinforce the notion of White as e(raced) and Black and Brown as raced, noting "Whiteness has historically been appropriated in unmarked ways by strategically maintaining as colorless *its* color (and hence its values, belief systems, privileges, histories, experiences, and modes of operation) behind its constant constructions of otherness" (p. 1). Racing and e(racing) bodies allocate to the unmarked (White) the privileges of normalcy and unexaminedness and reserve for the marked [Black or Brown] the "characteristics of derivedness, deviation, secondariness, and examinability, which functions as indices of disempowerment..." (Chambers, 1997, p.189).

Keeping in mind that racial classifications of bodies are not biological but constructs, engendered by past practices of differentiation, how can art teachers help to close the *achievement gap* among raced and e(raced) bodies in their classrooms, if they do not

recognize the import of race in shaping one's *cultural eye*. (Branch, 1988). The cultural eye relates to the culturally specific ways in which we view ourselves—what we do and do not notice (Irvine, 2003). For preservice and practicing art teachers to "value and affirm an antiracist identity" (Vavrus, 2002, p. 98) they must acknowledge their own cultural eye in order *to see* how their racial positionalities influence their work.

In U.S. public schools students become objects of their teacher's gaze (Sartwell, 1998). Art teachers, like other teachers, use their "socially positioned racialized lens" (Vavrus, 2002, p. 85) to scrutinize their students' raced bodies to make curricular decisions and to draw conclusions about student competence, based on the visual text facing them (i.e., skin pigmentation), regardless of whether the readings are accurate or not. On the other hand, color-blind preservice and practicing art teachers claim they do not notice the raced bodies of the students they teach. Color-blind ideology assumes a race neutral context. Preservice and practicing art teachers believe that "racism and discrimination have been replaced by equal opportunity," and that educational attainment is based on students' academic capabilities, not their race (Ebert, 2004, p. 177). A point worth considering is whether teachers should ignore or attempt to e(race) bodily inscriptions of racial difference. Secondly, given the gravity of race relations and stereotypes based on skin color in U.S. societies, is it highly questionable that teachers do not see the race of their student bodies. According to Valli (1995), if teachers do not see the raced bodies of their learners, they do not see their learners and thus are hampered in their ability to meet their educational needs.

Feagin (2001) likens color-blind ideology to "sincere fiction" (p. 110), noting it is sincere because White teachers assume they can e(race) from consciousness bodily signifiers of racial difference "and thereby achieve an illusory state of sameness or equality" (Howard, 1999, p.

35). Because White privileged expectations and cultural norms are imposed in U.S. schools (typically without any awareness that they are White norms), this "usually means that all students are treated as if they are, or should be, both White and middle class" (Irvine, 2003, p. xvii).

Then again, color-blindness is fiction because it disregards one of the most salient aspects of the student's identity and ignores the "racial construction of [W]hiteness and reinforces its privileged and oppressive position" (Taylor, 1998, p. 123). Thus, a colorblind viewpoint enables White teachers to erase from consciousness the history of racism. Moreover, color-blindness closes their eyes to "racist legacies and their contemporary educational manifestations" that impact youth in racist societies in the United States (Vavrus, 2003, p. 74). Further, "colorblindness justifies withdrawal from social action by assuming that racism will cease to exist when people stop noticing racial and cultural differences" (Demman-Sparks & Phillips, 1997, p. 52). And on a larger scale, "colorblindness obscures the reality of institutional racism by attributing the source of the problem to 'seeing' differences rather than to a system that denies certain racial groups economic and political gain" (Demman-Sparks & Phillips, 1997, p. 52).

In her book *White Teacher*, Paley (1979) recommends that teachers *see* color as it is part of "the journey toward acknowledging and valuing differences" (Delpit, 1991, p. 5). Likewise, Valli (1999) contends that White teachers need to first see the color of their learners in order to design a culturally responsive curriculum with the aim of teaching every(body). A culturally responsive curriculum incorporates the student's life experiences and cultural ways into curricular planning and instruction.

## White/ness: In/Sight/Site

"Whiteness, [similar to other racial categories], is a complex construction, characterized by exceptions, inconsistencies, and frayed edges" (Marx, 2004a, p. 134). And, at best, it is difficult to define. Nevertheless, with all its limitations, it is important to attempt to expose White/ness—if only for an instance—before it slips again into invisibility.

White/ness implies both a racial color, and a state of being–"a norm that had been so pervasive in society that White people never needed to acknowledge or name it" (Berger, 2004, p. 25). However, if we accept race as a social construction, we must acknowledge "power and privilege as a part of this construction" (Marx, 2004b, p. 134) while linking both to social dominance (Howard, 1999).

Because teaching is produced from the standpoint of personal history, it is crucial that teacher education programs prepare their White preservice teachers to be racially self-reflexive. However, preparing preservice teachers to teach diverse students continues to be a challenge for teacher education (Banks, 2001; Boyle-Baise, 2002; Roases, 2003). Confounding the challenge is preparing preservice teachers to "develop and value an antiracist identity" (Vavrus, 2003, p. 92). Though multicultural art teacher education attempts to address the challenge of preparing preservice and practicing art teachers to become effective teachers of all learners, I contend that it falls short of preparing the authoritative White body of the classroom teacher to successfully teach the Brown and Black student bodies that increasingly occupy U.S. schools and art classrooms. Multicultural teacher education tends to focus on the bodies of the students rather than the "cultural, racial, and linguistic positionalities of teachers" (Marx, 2004b, p. 32).

Since the vast majority of practicing and preservice teachers are White (Hodgkinson, 2002), it would make good logical sense that they interrogate their own socialization processes and their own locations

as teachers. To be precise, White practicing and preservice art teachers should be "guided in an exploration of their own Whiteness" (Marx, 2004b, p. 32), turning the "inquiring gaze" of White art education professionals upon Whites (McAllister & Irvin, 2000, p. 155). An art teacher who is able to deconstruct his or her own Whiteness is in a better position to challenge Eurocentric perspectives and dismantle White privilege. Moreover, he or she is in a better position to "internalize a realistically positive view of what it means to be White" (Helms, 1990, p. 55).

Multicultural education is a *site* where attention is given to discussions of ethnicity and race. The discourse of "Whiteness" moves beyond the popular and influential celebratory multiculturalism seen in art education and many K-12 schools and classrooms and creates a critical multiculturalism that challenges the inequities of social power and privilege among raced and e(raced) bodies (Jay, 2005).

In a larger context, Whiteness studies examine how "[W]hite skin preference has operated systemically, structurally, and sometimes unconsciously as a dominant force" in societies and cultures (Jay, 2005, p. 2). Whiteness studies are antiracist. They are not an attack on White people, nor do they focus on individuals. To focus on individuals is counter productive and closes conversations about race that are necessary and can be productive in art education. The focus is, rather, on structures of social power and privilege, which carries with it a commitment to social justice and structural change. Moreover, Whiteness studies do not centralize the social privileges and power afforded to Whites, or further situate Whites in positions of privilege or power by making them the focus of the discourse (Jay, 2005). Critiques of Whiteness can however, decentralize Whiteness and delegitimize the privilege associated with it. Outlaw (2004) confirms that studying Whiteness is fundamental in "supplanting [W]hite supremacy" (p. 161).

## White/ness: Out of Sight/Site/Cite

The discourse of Whiteness in art education has been virtually ignored. Problematically, art educators have demonstrated a reluctance to advance the discourse of racism and White privilege in curriculum, pedagogy, and scholarship. In general, White art educators have neglected to critically examine the position from which they speak and their position in relationship to others. While some postmodernist forms of academic discourse surrounding issues of "dead White men" may inferentially touch on the issue of White/ness as a racial position, explorations of White/ness and White privilege are out of sight/site/cite in works of art, art curricular textbooks, and scholarship in art education (Amburgy, Knight, & Keifer-Boyd, 2004). This oversight or omission is significant as it leaves White/ness (yet again) invisible. By neither critically interrogating nor confronting Whiteness or the neutrality of the White perspective, it can be reasoned that art educators do not see the value in examining the ways in which their "relational social positions influence their racialized perspectives" (Vavrus, 2003, p. 93). Moreover, permitting Whiteness to linger in its state of invisibility makes it difficult, if not impossible, to develop antiracist forms of White identity.

Blindness to Whiteness has precluded White practicing and preservice art teachers from *seeing* the subtleties of White privilege and the implications of differential outcomes of raced and e(raced) bodies. As education professionals, we must challenge the various forms of silence, ignorance, and resistance (in/visible in our discipline) that maintain, and perpetuate status quo notions of White/ness as normal. Therefore, it is important for Whites to interrogate White/ness and make visible that which is invisible to many Whites but glaring to people of color.

At this point in the discussion, it is worth noting the ironic circularity to the state of being raced and e(raced). "The invisibility of

White/ness as a racial position...[is partly due to] its ubiquity" (Dyer, 1997, p. 3), while the visibility of Black/ness (Thompson, 1997) is due to its out-of-sight/site/cite/ness. Whereas I have noted that discourse about White/ness in art education is out of sight/site/cite, in the same instance, within school curricula, works of art, art curricular textbooks, and scholarship in art education, White/ness is overwhelmingly, and disproportionately in sight/site/cite. White people discuss White people most of the time. White is just not marked as White; it is expressed "in terms of 'people' in general" (Dyer, 1997, p. 3). On the other hand, Black/ness is marked or made visible as a racial position; however, in the same instance Black/ness is erased or invisible in school curricula, art curricular textbooks, and scholarship in art education. Precisely because of this, some Whites may not see themselves as racial beings and, therefore, may assume White/ness is natural or normal (Amburgy, Knight, & Keifer-Boyd, 2004).

To restructure social systems of power and privilege, we must recognize their *out of sight* or hidden dimensions. Silence and denial surrounding White/ness, White privilege and hegemony maintain and perpetuate inequality by making these topics of discussion taboo, leaving no *site* for new forms of discourse that define the nature and scope of our work, in general and more specifically towards developing culturally responsive curricula. However, identifying processes by which bodies are raced and e(raced) on a daily basis open *sites* for intellectual engagement with an eye towards dismantling the construct of racial domination and subordination that result in inequities and injustices in personal, pedagogical, and political educational practice. Moreover, when we no longer see race as only pertaining to people of color, and we make Whiteness as open to scrutiny as possible, we make visible that which has been rendered invisible. In what follows, I create a site to make White/ness and White privilege visible so as not to perpetuate the pervasiveness of Whiteness and the passivity of White racism (Tatum, 1999).

# Ways of "Seeing" the Invisible: Responding to Whiteness and White Privilege Through Art Teacher Education

A teacher education program can be a critical site for preservice and practicing teachers to gain insight into theories and practices supporting antiracism (Vavrus, 2003). Antiracist pedagogies "seek to confront, eradicate and/or ameliorate racism" (Bonnett, 2000, p. 4). Moreover, antiracist pedagogies interrogate "all situations of acquisition, dominance, and privilege" (Memmi, 2000, p.162).

In the year 2003, I began teaching a new course, *Diversity, Pedagogy, and Visual Culture,* in our revised undergraduate art education program's professional sequence of courses at the Pennsylvania State University. It has commonly been the case that White students enrolled in my class expect to be taught about "people of color," and they are almost always flabbergasted to learn that the primary subject of interrogation is White/ness.

In developing the course, I wanted to empower the predominately White population of preservice teachers to find pathways to effectively teach all learners, while recognizing conditions that affect the performance of raced and e(raced) bodies in educative processes. As the course is structured through my teaching, preservice teachers are expected to challenge or question their ways of viewing the world. McAllister and Irvine (2000) would also posit that teachers must first recognize and understand their own worldviews in order to understand the worldviews of their students. Through course activities, course participants examine issues of difference, exclusion, power, privilege, place, and identity, and their implications for classroom practice.

## Eye Opening Experiences

It has been my experience that many White students tend to resist antiracist education as they believe they are not personally racist, and

they believe they are made to feel guilty about racist events of the past that have nothing to do with them. So, at the outset of the course, I confront such resistances in order to gain some momentum in handling and overcoming them. Moreover, participants develop (through consensus) *rules of engagement* for dealing with potentially explosive topics such as racism, Whiteness, and White privilege. Also, as a precursor to discussions about White racial identity formation, I use selected readings from Christine Bennett's text, *Comprehensive Multicultural Education: Theory and Practice* (2003) to stimulate thinking, and to encourage dialogue and reflection about critical issues in multicultural education–including prejudice, racism, cultural pluralism, and social justice. Further, I use Gary R. Howard's *We Can't Teach What We Don't Know: White Teachers, Multiracial Schools* (1999) to guide White teacher candidates in discussing White/ness and mapping their journey of White racial identity formation. Using Janet Helms' evolving approach to White racial identity formation (1990; 1994; 1995; Helms & Cook, 1999), Howard's discussion of his own White racial identity formation provides White preservice teachers with a useful map of racial terrain as they embark on "this complex and sometimes uncomfortable journey" (Howard, 1999, p. 27) into a greater understanding of Whiteness and White privilege.

In mapping their racial identity, course participants choose the stage or status of the Helms model (discussed below) that *best* describes them at their present level of racial identity development. They are also encouraged to reflect upon an instance in which they first recognized differences in race. Moreover, they are encouraged to think about what they noticed, and what thoughts they had at the time. They describe those significant life experiences and situations that help clarify where they are in terms of their race, and how that–among other things–affects how they interpret the world and the visual culture around them.

In what follows, I describe selected strategies that I use to help preservice teachers *see* their Whiteness as they reflect upon their racial identify formation. In doing so, I discuss psychologist Janet Helms' model of White racial identity formation that characterizes a White person's standard way of reacting to racial occurrences. Though, I describe the six racial identity statuses, "in the order [in which] they are hypothesized to evolve" (Helms & Cook, 1999, p. 8), it is important to note that an individual may function at more than one level at a given time, and the status that is predominate may vary in particular situations. However, as one's racial experiences and consciousness increase, "the latter statuses are more likely to be the ones shaping an individual's behavior" (Lawrence & Tatum, 1999, p. 46).

## White Racial Identity Formation

Course participants tend to enter my course at various stages of racial identity development. At the onset of the semester, the vast majority of the students exhibit thinking congruent with the first status of White racial identity formation, **Contact.** In many instances, contact with people of a different race has occurred both vicariously, through visual culture (i.e., media, toys, TV) and personally through contact with someone of a different race. One female course participant described an instance (at the age of three) in which she was watching an episode of *Sesame Street* that she first noticed someone racially different from herself. However, as recounted by this student "[i]t did not make that much difference, especially when they were on my television." Another noted the instance in which she first recognized differences in race. In this example, the student's mother gave her a Black doll, which she refused to play with because she thought the doll was ugly, and threw it away. In reflecting upon her racial identity formation, the student described herself as "a racist two-year old," who at that age had already developed a "Black is foreign, White is better mentality."

Each semester there are several students enrolled in my course who remark that they previously had no personal contact with any(body) of a different race until they came to college or enrolled in a course that deals with issues of difference such as my course. To illustrate this point, a female student noted:

> It was not until I got to college that I really recognized different races... I had attended Penn State McKeesport [prior to coming to Penn State University Park]. Being right outside of Pittsburgh, most of the students that attended this satellite campus were African American. At home, I do not associate with many African Americans or other races since I am not around them.

This scenario, among numerous others, is precisely why one aspect of my course requires participants to conduct a series of interviews with a person whom they do not know and whom they view as racially different from themselves. Upon concluding their interviews, course participants prepare two written narratives. They present the interviewee as they came to know him or her through contact and interactions, along with an analysis of their presuppositions concerning the individual. Class participants are asked: Why did you label your interviewee as "different" in the first place? Were your assumptions based on stereotypes? How have the exchanges and interactions affected or changed the ways in which you look at others who might appear to be different from yourself? What are the implications for your future work as teachers or otherwise?

In some White preservice teachers, I recognize a shift to the second status, **Disintegration,** when they critique selected in class documentaries that confront racism. Films such as *Ethnic Notions, A Question of Color,* and *Brown Eyes, Blue Eyes/A Class Divided* help participants appreciate more fully the negative impact of racist attitudes and actions in the lives of children in educational contexts. It is at this

point that the vast majority of the White preservice teachers enrolled in my course begin to have an increased awareness of the reality of racism and they begin to question inequality. Additionally, they begin to *see* that they do have privileges associated with their White skin. Moreover, this "heightened awareness of White racial privilege and the systemic disadvantages experienced by people of color" is frequently accompanied by feelings of anger, guilt, shame, and sadness (Lawrence & Tatum, 1999, p. 46). One student, who entered the disintegration status during his 4th and 5th grade years of elementary school, noted that it was "often during discussions of history, primarily during the Civil War," that he experienced guilt, anxiety and shame concerning his race. "Hearing about slavery and what my ancestors had done was not one of my favorite subjects, and it became a see-saw of uneasiness when someone brought up a racial discussion." The cognitive dissonance associated with this status can lead some Whites to deny racism and White privilege, avoid future contact with people of color, and resist new epistemologies (Tatum, 1999). Others may attempt to convert their White counterparts to their new way of thinking (Lawrence & Tatum, 1999). To illustrate this point, one student indicated that her father is "somewhat prejudiced" and she oftentimes finds herself "correcting him when using the 'N word,' which [she] find[s] offensive."

For some White preservice teachers, the social pressures and dissonance caused by the disintegration status can result in a shift to the third status, **Reintegration**, in which preservice teachers return to their previously held prejudices, negative stereotypes, racists beliefs, and denial of responsibility by "blaming the victim." According to Howard, "the guilt and anxiety of the previous stage [disintegration] are repressed and redirected as fear or anger toward other racial groups" (p. 91). Howard (1999) notes "Whites in reintegration see themselves as 'besieged' or 'victimized' by oppressed groups, whom they perceive

as directing 'reverse' racial discrimination against Whites" (p. 92)–the "White male backlash phenomenon" (Jay, 2005, p.11). On the other hand, the **Pseudo-independence** or fourth status is marked by a White person's attempt to abandon racism. A White preservice teacher acknowledges White privilege at the intellectual level; however, he or she does not have a positive sense of Whiteness.

The **Immersion/Emersion** status moves beyond the missionary period of wanting to help other racial groups towards understanding oneself, and the personal meaning of Whiteness. Helms (1990) cites two issues germane to this status: "Who am I racially?" and "Who do I want to be?" (p. 62). At the immersion/emersion status, a preservice teacher may question how he or she can be proud of being White without being racist (Carter, 1995). And he or she may seek White role models who are antiracist allies (Tatum, 1994).

**Autonomy**, the last status, "represents the internalization of a positive White racial identity" (Lawrence & Tatum, 1999, p. 46) as evidenced by a commitment to change and social justice. In this status, race is not a threat as Whites begin to make connections between racism and other forms of inequality and hegemony (Howard, 1999; Helms, 1995).

## Seeing is Believing: E(raced) Bodies In/Sight

It has been said that White people cannot see their Whiteness. Willette & Lasarow (2003) comment,

> Those who wear white (skin) are inherently and unavoidably unaware that they have gone through life clad in the shining armor of acceptance, privilege, dominance, and power. The customs and beliefs of [W]hiteness become a shared and inhaled identity, linking millions who have nothing in common but power embedded in skin color (p.1).

One particular exercise (Figure 1) that I use that has been pivotal in helping White people and preservice and practicing teachers *see* their Whiteness and race privilege involves a race. When possible, weather permitting, I have preservice and practicing teachers position themselves side-by-side in the middle of a literal field, symbolic of the figurative *playing field*. They are told that the line is the starting point for a race to get a prize.

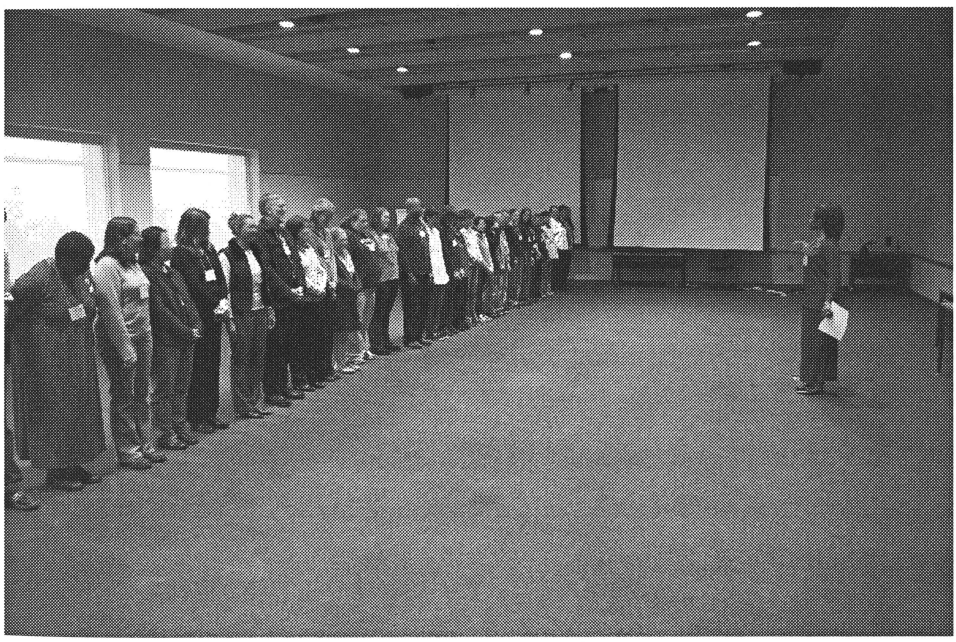

**Figure 1.** Raced and e(raced) bodies at the starting point of an activity that reveals Whiteprivilege.A times, to entice participants, I utilize a literal prize—which I do not reveal at the outset of the race. However, I let participants know before the race begins that their positions will be altered somewhat by either taking a step forward or backward depending upon whether the particular statement that I make, applies to them. The forward steps represent privileges and the backward steps represent disadvantages. Whether moving forward or backward, participants should keep their stride similar throughout the race. (See Figure 2.)

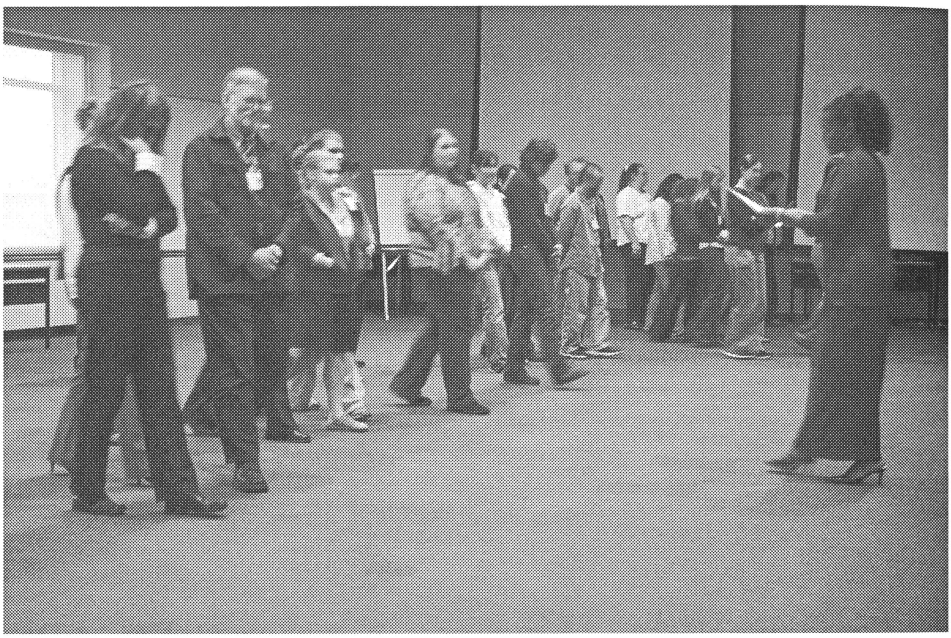

**Figure 2.** Participants *racing* towards the finish line.

The exercise is conducted in silence to allow participants to discern the feelings that surface during the race. Below, I provide a sample of the race activity statements.

## Racing Bodies

- If you attended a school where the textbooks and other classroom materials reflected your race as normal, heroes, and builders of the United States, and there was little mention of the contributions of people of color to U.S. society–take one step forward.

- If you habitually see (through television and visual culture) members of your race portrayed in degrading roles–take one step backwards.

- If you can be certain that products labeled as "flesh tone" will include your skin color–take one step forward.

- If your ancestors were forced to come to the United States or forced to relocate from where they were living, either temporarily or permanently, or restricted from living in certain areas–take one-step backwards.

- If you can always vote for candidates who reflect your race–take one step forward.

- If your parents were able to vote in any election they wanted without worrying about poll taxes, literacy requirements or other forms of discrimination—take one step forward.

- If you ever tried to change your physical appearance, mannerisms,_language or behavior to avoid being judged or ridiculed–take one step backwards.

- If you ever felt uncomfortable about a joke related to your race—take one step backwards.

- If you were ever stopped or questioned by the police because of your race—take one step backwards.

- If you or your ancestors never had to worry that clearly labeled public facilities, such as restrooms, swimming pools, and restaurants were in fact not open to you or them because of their skin color—take one step forward.

- If your race need not be a factor in where you choose to live—take one step forward.[1]

Participants soon recognize privilege, as they *see* their positionality in reference to others. White bodies advance towards the metaphorical finish line more quickly than Black bodies and other bodies of color. (See Figure 3.)

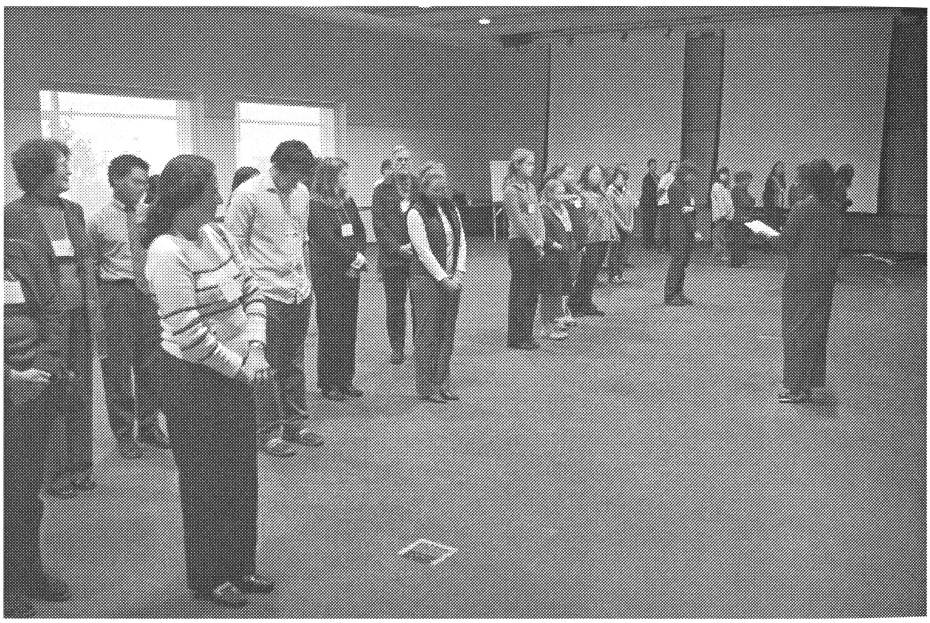

**Figure 3.** Race activity which reveals that White bodies advance towards the finish line more quickly than Black and Brown bodies.

If we consider the visible results of the activity at the finish line, we might *see*, that all White persons, in the United States, enjoy certain privileges related to White skin preference. Yet, individual White bodies are not responsible for the circumstances under which they were born and able to advance based on statements in the exercise. On the other hand, they were born into and inherited a system of social inequities that exploits people of color and provides benefits to Whites whether they want them or not. However, this is not to suggest that those bequeathed White epidermal privilege do not enjoy or have a type of agreement with it. Even so, the intention of the race is not to discount the achievements of Whites, but to challenge the prevailing assumption

that every(body) started the race with equal opportunity and circumstances or that White achievement occurs on a level playing field.

Furthermore, the finish line is not simply "the finish line" for Whites, as the invisible weightless knapsack of special provisions, maps, passports, code books, visas, clothes, tools and blank checks (McIntosh, 1988) is passed (like a baton) to the next generation as their birthright.

Thus, differential outcomes of raced and e(raced) bodies may not simply results from differences in so-called natural ability or motivation. Conversely, the achievement gap between raced and e(raced) bodies may be a consequence not of nature, but of inequitable conditions and circumstances. For example, many teachers do not think about the racial implications of tracking, an educational system's over-reliance on standardized testing for placement decisions, or the ways in which cultural stereotypes might influence teacher expectations (Lawrence & Tatum, 1999). As a result of the achievement gap and the head start afforded to Whites, art teachers must acknowledge how they are complicit—wittingly or unwittingly—in maintaining cycle of oppression and race privilege in their own teaching practice—which includes perspectives, choice of methodology and interpretation, choice of curricular materials, and student expectations (McIntyre, 1997; Vavrus, 2003). In addition, they must "examine, expand, and alter long-standing (and often implicit) assumptions, attitudes, beliefs, and practices about schools, teaching, students, and communities," (Cochran-Smith, 2004, p. 83) that have tilted the playing field so as not to create, maintain, and perpetuate racial disparities in art education.

## Notes

[1] These statements were inspired, adapted, extended, or rewritten from the *Benefits of Being White Exercise* by Paul Kivel, retrieved from http://www.starhawk.org/activism/benefits~white.html, and http://research.umbc.edu/~korenman/wmst/privilege1.html "White Privilege: Unpacking the Invisible Knapsack" by Peggy Macintosh.

With some modifications these questions can be adapted to not just narrate racial privilege, but gender and class privilege as well.

## References

Amburgy, P. M., Knight, W. B., & Keifer-Boyd, K. (2004). Schooled in silence. *Journal of Social Theory in Art Education, 24*, 81–101.

Banks, J. A. (2000). The social construction of difference and the quest for educational equality. In R. S. Brandt (Ed.), *Education in a new era* (Yearbook 2000, pp. 21-45). Alexandria: VA: Association for Supervision and Curriculum Development.

Banks, J. A. (2001). Multicultural education: Goals, possibilities, and challenges. In C. F. Diaz (Ed.), *Multicultural education for the 21st century* (pp.11-22). New York: Longman.

Bennett, C. (2003). *Comprehensive multicultural education: Theory into practice, 5th edition.* Boston: Pearson Education.

Berger, M. (2004). *Whiteness and race in contemporary art.* Baltimore, MD: Center for Art and Visual Culture University of Maryland.

Bonnett, A. (2000). *Anti-racism.* New York: Routledge.

Branch, T. (1988). *Parting the waters, America in the King years, 1954-63.* New York: Simon & Shuster.

Carter, R. T. (1995). *The influence of race and racial identity in psychotherapy: Toward a racially inclusive model.* New York: Wiley.

Chambers, R. (1997). The unexamined. In M. Hill (Ed.), *Whiteness: A critical reader* (pp. 187-203). New York: University Press.

Delpit, L. (1991). Seeing Color. *Rethinking Schools,* 5(2), 5-6.

Demman-Sparks, L., & Phillips, C. B. (1997). *Teaching/Learning Anti-Racism: A Developmental Approach.* New York: Teachers College, Columbia University.

Dyer, R. (1997). *White.* London: Routledge.

Ebert, K. (2004). Demystifying color-blind ideology: Denying race, ignoring racial inequalities. In C. Herring, V. Keith & H. Horton (Eds.), *Skin deep: How race and color matter in the "color-blind" era* (pp. 174-196). Chicago: Institute for Research on Race and Public Policy.

Feagin, J. R. (2001). *Racist America: Roots, current realities, and future reparations.* New York: Routledge.

Helms, J. E. (1995). An update of Helms's White and people of color racial identity models. In J. G. Ponterotto, J. M. Casas, L. A. Susuki & C. M. Alexander (Eds.), *Handbook of multicultural counseling* (pp. 181-198). Thousand Oaks, CA: Sage.

Helms, J. E. (1994). The conceptualization of racial identity and other "racial" constructs. In E. J. Trickett, R. J. Watts, & D. Birman (Eds.), *Human diversity: Perspectives on people in context* (pp. 285-311). San Francisco: Jossey-Bass.

Helms, J. E. (Ed.). (1990). *Black and White racial identity: Theory research, and practice.* Westport, CT: Greenwood.

Helms, J. E., & Cook, D. A. (1999). *Using race and culture in counseling and psychotherapy: Theory and process.* Boston: Allyn and Bacon.

Hodgkinson, H. (2002). Demographics and teacher education. *Journal of Teacher Education,* 53(2), 102-105.

Howard, R. (1999). *We can't teach what we don't know: White teachers, multiracial schools.* New York: Teacher's College Press.

Irvine, J. J. (2003). *Educating teachers for diversity: Seeing with a cultural eye.* New York: Teachers College Press.

Jay, G. (2005). Whiteness and the multicultural literature classroom. *MELUS: Journal of the Society for the Study of the Multi-Ethnic Literature of the* United States, 30 (2), 99-121.

Jensen, R. (1999). White privilege shapes the U.S. Retrieved August 30, 2005, from http://uts.cc.utexas.edu/~rjensen/freelance/whiteprivilege.htm

Lawrence, S. M., & Tatum, B. D. (1999). White racial identity and anti-racist education: A catalyst for change. In E. Lee, D. Menkart and M. Okazawa-Rey (Eds.) *Beyond Heroes and Holidays: A Practical Guide to K-12 Anti-Racist, Multicultural Education and Staff Development*, (pp. 45-51). Washington, DC: Network of Educators on the Americas.

Marx, S. (2004a). Exploring and challenging Whiteness and White racism with White preservice teachers. In V. Lea & J. Helfand (Eds.) *Identifying race and transforming Whiteness in the classroom* (pp. 132-152). New York: Peter Lang Publishing.

Marx, S. (2004b). Regarding whiteness: Exploring and intervening in the effects of White racism in teacher education. *Equity and Excellence in Education, 37*(1), 31-43.

McAllister, G., & Irvine. J. J. (2000). Cross cultural competency and multicultural education. *Review of Educational Research, 70*(1), 3-24.

McIntosh, P. (1988). White privilege and male privilege: A personal account of coming to see correspondences through work in women's studies. In M. Andersen & P.

H. Collins (Eds.), *Race, class, and gender*: An anthology (pp. 70-81). Wellesley, MA: Wellesley College Center for Research on Women.

McIntosh, P. (1992). White privilege and male privilege: A personal account of coming to see correspondences through work in women's studies. In M. Andersen & P. H. Collins (Eds.), *Race, class, and gender*: *An anthology* (pp. 70-81). Belmont, CA: Wadsworth.

McIntyre, A. (1997). *Making meaning of whiteness :Exploring racial identity with White teachers.* Albany: State University of New York.

Memmi, A. (2000). *Racism.* Minneapolis: University of Minnesota Press.

Nieto, S. (1992). *Affirming diversity: The sociopolitical context of multicultural education*: New York: Longman.

Paley, V. G. (1979). *White Teacher*. Cambridge, Massachusetts: Harvard University Press.

Outlaw, L. (2004). Rehabilitate racial Whiteness? In G. Yancy (Ed.), *What white looks like* (pp. 159-171). New York: Routledge.

Rodriguez, N. M. & Villaverde, E. D. (Eds.). (2000). *Dismantling white privilege: Pedagogy politics, and Whiteness.* New York: Peter Lang.

Rogow, F. (2003). *The power of an illusion discussion guide.* San Francisco: CA Newsreel.

Sartwell, C. (1998). *Act like you know: African-American autobiography and White identity.* Chicago: University of Chicago Press.

Tatum. B. (1994). Teaching white students about racism: The search for white allies and the restoration of hope. *Teachers College Record*, 95 (4), 462-476.

Tatum, B. D. (1999). Lighting candles in the dark: One Black woman's response to White antiracist narratives. In C. Clark & J. O'Donnell (Eds.), *Becoming and unbecoming White: Owning and disowning a racial identity* (pp. 56-63). Westport, CT: Bergin & Garvey.

Tatum. B. (1997). *Why are all the black kids sitting together in the cafeteria and other conversations about race,* New York: Basic Books.

Taylor, E. (1998). A primer on critical race theory. *Journal of Blacks in Higher Education*, 19 (Spring), 122-124.

Thompson, A. (1997). For: anti-racist education. *Curriculum Inquiry*, 27 (Spring), 7-44.

Valli, L. (1995). The dilemma of race: Learning to be color blind and color conscious. *Journal of Teacher Education, 46*(2), 120-129.

Vavrus, M. (2002). *Transforming the multicultural education of teachers.* New York: Teachers College press.

Willette, J., & Lasarow, B. (2003). *Whiteness, a wayward construction.* Retrieved October 14, 2005, from http://artscenecal.com/ArticlesFile/Archive/Articles2003/Articles0403/WhitenessA.html